

Read Online The Last King Of
Scotland

The Last King Of Scotland

Gruffudd ap Llywelyn was Wales' greatest king. Ambitious and battle-sure, he succeeded in doing what no Welsh king before him was

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capable of: he ruled all Wales as a united and independent state. He went further by turning the Viking threat to his realm into a powerful weapon and conquering border land that had been in English hands for centuries. Having emerged as a war leader, Gruffudd also proved to

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be much more: a patron of the arts and church, with the trappings of a king who was respected and feared on the European stage. His eventual murder at the hands of his own men narrowed the country's political ambitions and left Wales in chaos on the eve of the arrival of the

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Normans. Those who betrayed Gruffudd were the forebears of the famous princes who would dominate Wales until the Edwardian Conquest, meaning that the former king left no one to tell of his glory. As a result, 1,000 years after his birth, the would-be nation builder is

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all but forgotten. Here, Sean and Michael Davies reveal the king in all his glory, telling for the first time the story of one of Wales' greatest figures and exploring the full implications of Gruffudd's rule. For, without Gruffudd, the fate of King Harold and the outcome of the

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Battle of Hastings would have been very different ...

Few kings have been more savagely caricatured or grossly misunderstood than England's first Stuart. Yet, as this new biography demonstrates, the modern tendency to downplay his defects and

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minimise the long-term consequences of his reign has gone too far. In spite of genuine idealism and flashes of considerable resourcefulness, James I remains a perplexing figure – a uniquely curious ruler, shot through with glaring

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inconsistencies. His vices and foibles not only undermined his high hopes for healing and renewal after Elizabeth I's troubled last years, but also entrenched political and religious tensions that eventually consumed his successor. A flawed, if well-

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meaning, foreigner in a rapidly changing and divided kingdom, his passionate commitment to time-honoured principles of government would, ironically, prove his undoing, as England edged unconsciously towards a crossroads and the shadow of the

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Thirty Years War descended upon Europe.

Many volumes have been written about the long reign of Elizabeth I. Now, for the first time, comes a brilliant new work that focuses on the critical year her reign ended, a time in which England lost its

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childless queen and a Machiavellian struggle ensued to find her successor. December 1602. After forty-four years on the throne, Queen Elizabeth is in decline. The formidable ruler whose motto is Semper eadem (I never change) has become a dithering old woman,

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missing teeth and wearing makeup half an inch thick. The kingdom has been weakened by the cost of war with Spain and the simmering discontent of both the rich and the poor. The stage has been set, at long last, for succession. But the Queen who famously never married

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has no heir. Elizabeth's senior relative is James VI of Scotland, Protestant son of Elizabeth's cousin Mary Queen of Scots. But as a foreigner and a Stuart, he is excluded from the throne under English law. The road to and beyond his coronation will be filled

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with conspiracy and duplicity, personal betrayals and political upheavals. Bringing history to thrilling life, Leanda de Lisle captures the time, place, and players as never before. As the Queen nears the end, we witness the scheming of her courtiers for

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the candidates of their choice; blood-soaked infighting among the Catholic clergy as they struggle to survive in the face of persecution; the widespread fear that civil war, invasion, or revolution will follow the monarch's death; and the signs, portents, and ghosts that

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seem to mark her end. Here, too, are the surprising and, to some, dismaying results of James's ascension: his continuation of Elizabeth's persecution of Catholics, his desire to unite his two kingdoms into a new country called Britain, and the painful

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contrast between the pomp and finery of Elizabeth's court and the begrimed quality of his own.

Around the old queen and the new king, swirl a cast of unforgettable characters, including Arbella Stuart, James's ambitious and lonely first cousin; his childish, spoiled rival

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for power, Sir Walter Raleigh, who plotted to overthrow the king; and Sir John Harrington, Elizabeth's wily godson, who switched his loyalties to James long before the queen's death. Courtesy of Leanda de Lisle's keenly modern view of this tumultuous time, we are given

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intimate insights into of political power plays and psychological portraits relevant to our own era. After Elizabeth is a unique look at a pivotal year—and a dazzling debut for an exciting new historian. The first decade of the 21st century has seen a proliferation of North

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American and European films that focus on African politics and society. While once the continent was the setting for narratives of heroic ascendancy over self (The African Queen, 1951; The Snows of Kilimanjaro, 1952), military odds (Zulu, 1964; Khartoum, 1966) and

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nature (Mogambo, 1953; Hatari!, 1962; Born Free, 1966; The Last Safari, 1967), this new wave of films portrays a continent blighted by transnational corruption (The Constant Gardener, 2005), genocide (Hotel Rwanda, 2004; Shooting Dogs, 2006), 'failed states' (Black

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Hawk Down, 2001), illicit transnational commerce (Blood Diamond, 2006) and the unfulfilled promises of decolonization (The Last King of Scotland, 2006). Conversely, where once Apartheid South Africa was a brutal foil for the romance of East Africa (Cry

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Freedom, 1987; A Dry White Season, 1989), South Africa now serves as a redeemed contrast to the rest of the continent (Red Dust, 2004; Invictus, 2009). Writing from the perspective of long-term engagement with the contexts in which the films are set,

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**anthropologists and historians
reflect on these films and assess
the contemporary place Africa
holds in the North American and
European cinematic imagination.**

Outlaw King

Uganda Asians Come to Britain

The Picture of Health

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Hollywood's Africa after 1994 The Cradle King A Novel

Narrative film can be a useful way of looking at bioethical scenarios. This volume presents a collection of brief, accessible essays

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written by international experts from medicine, social sciences, and the humanities, all of whom have experience using film in their teaching of medical ethics. Each author looks at a single scene from a

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popular film in order to illuminate its ethical dimensions.

It is 1996. Manu, a 19-year-old cowherd living on the slopes of Congo's fiercest volcano, must flee from a complex war. Taken to Uganda

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by a hard-drinking Texan, he is offered a chance to join an anarchic group of mercenary pilots or 'freight dogs'. Soon Manu is seeing his vast country from above and falling in love with flying - but trouble follows

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closely behind, no matter how fast he flies. When the past erupts back into this life, Manu is forced to leave behind the African sky for the chilly embrace of northern Europe. Will Manu be able to reinvent himself

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again? Can he set down the freight which has weighed on his life for so long? And is Belgian volcanologist Anke Desseaux the answer to his problems or simply another one of them?

What would it be like to

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become Idi Amin's personal physician? Giles Foden's bestselling thriller is the story of a young Scottish doctor drawn into the heart of the Ugandan dictator's surreal and brutal regime. Privy to Amin's thoughts and

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ambitions, he is both fascinated and appalled. As Uganda plunges into civil chaos he realises action is imperative - but which way should he jump?

A deadly game of war entangles them. Deception

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endangers them. Only the impossible love found in each other's arms can save them. Fierce Scottish warrior Robert the Bruce would do anything to release his country from English rule—and claim his rightful

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throne. As enemies on both sides surround him, Robert must dance a dangerous line between truth and duplicity. One misstep could topple his nation and cost him his life, yet one irresistible woman tempts him—and

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threatens his mission—as no other ever has. Bold beautiful Elizabeth de Burgh longs for freedom. So when she finds herself ordered by the King of England to seduce the leader of the Scottish rebellion and

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reveal his secrets, she yearns to fight back against their cruel plot. Except they've threatened to kill her beloved cousin, leaving her no choice but to comply. As she grows closer to the handsome noble Robert and

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the mask that hides the man who would be king is peeled away, she cannot imagine aiding in his destruction. Bound by duty and honor but ensnared by uncontrollable passion, Robert and Elizabeth must determine if

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they are each other's biggest threat or greatest source of strength and how much they are willing to sacrifice for the one thing neither ever imagine they'd find - extraordinary love.
DNA Evidence, Archeology,

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Analysis of Migrations, and
Public and Family Records
Show Twelfth Century Semitic
Roots

Harold

A Study Guide for Giles
Foden's "Last King of
Scotland"

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Medical Ethics and the Movies

Portrayals of a Continent in Contemporary Mainstream Cinema

When Scotland Was Jewish

'I wish you would write Scotland's Story for littler children like me, ' asked a

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young friend of H.E. Marshall, causing the celebrated author to give Scotland the same treatment as previously dedicated to the England in Our Island Story. Starting with the legend of Prince Gathelus and ending with King George the IV this book features many tales, including those of Macbeth, William Wallace, Robert the

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Bruce and the Stewart kings. This edition features all the original images.

The popular image of Scotland is dominated by widely recognized elements of Celtic culture. But a significant non-Celtic influence on Scotland's history has been largely ignored for centuries? This book argues that much of

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Scotland's history and culture from 1100 forward is Jewish. The authors provide evidence that many of the national heroes, villains, rulers, nobles, traders, merchants, bishops, guild members, burgesses, and ministers of Scotland were of Jewish descent, their ancestors originating in France and Spain. Much

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of the traditional historical account of Scotland, it is proposed, rests on fundamental interpretive errors, perpetuated in order to affirm Scotland's identity as a Celtic, Christian society. A more accurate and profound understanding of Scottish history has thus been buried. The authors' wide-

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ranging research includes examination of census records, archaeological artifacts, castle carvings, cemetery inscriptions, religious seals, coinage, burgess and guild member rolls, noble genealogies, family crests, portraiture, and geographic place names.

As the son of Mary Queen of Scots, born

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into her 'bloody nest,' James had the most precarious of childhoods. Even before his birth, his life was threatened: it was rumored that his father, Henry, had tried to make the pregnant Mary miscarry by forcing her to witness the assassination of her supposed lover, David Riccio. By the time James was a

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one-year-old, Henry was murdered, possibly with the connivance of his mother, Mary was in exile in England and he was King of Scotland. By the age of five, he had experienced three different regents as the ancient dynasties of Scotland battled for power and made him a virtual prisoner in Stirling Castle.

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In fact, James did not set foot outside the confines of Stirling until he was eleven, when he took control of the country. But even with power in his hands, he would never feel safe. For the rest of his life, he could be caught up in bitter struggles between the warring political and religious factions who fought for control

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over his mind and body. Biographer Alan Stewart reveals all of this and more, in *The Cradle King: The Life of James VI and I, the First Monarch of a United Great Britain*.

In 1970, the just-graduated doctor Nicholas Garrigan moves to Uganda to get rid of his conservative father. While

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working in a mission in the country, he meets the new President Idi Amin after the coup-d'état that overthrew the former government. He is invited to become his personal physician in Kampala and along the years he sees how despotic his friend is.

The Last King of Scotland

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Scotland's Story

MacBeth, High King of Scotland,
1040-57

The World is Ever Changing

The Last King of America

The Invention of Scotland

Based on the events of the

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brutal Ugandan dictator Idi Amin's regime as seen by his personal physician during the 1970s.

A biography of the king who is remembered by the English with more popular

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affection than any almost any other. Covering his entire life, this lively and comprehensive biography is the first united history of the British Isles in this period. Combining elements of the

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thriller noir with comedy, this novel is based on the macabre events of Idi Amin's regime. "The Last King of Scotland" is one of the many titles which the tyrant bestowed on himself. It is

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also about a young Scottish doctor who becomes involved in Amin's administration.

In a twist of fate, a Scottish doctor on a Ugandan medical mission becomes

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irreversibly entangled with one of the world's most barbaric figures: Idi Amin. Impressed by Dr. Garrigan's brazen attitude in a moment of crisis, Amin hand picks him as his personal physician

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*and closest confidante.
The Last Anglo-Saxon King
IDI Amin: Hero Or Villain?:
His Son Jaffar Amin and
Other People Speak
Imagining Reality
Framing Africa*

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*From Citizen to Refugee
Scottish History For
Dummies*

***Idi Amin ruled the East
African country of
Uganda from January
1971 to April 1979 when***

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***he was ousted from power
by a combined force of
the Tanzania Peoples'
Defence Force and
Ugandan exiles operating
through Tanzania. He left
a controversial and***

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conflicted legacy, as depicted by Oscar-winning film star Forest Whitaker in the hit movie "The Last King of Scotland"; but have authors and filmmakers

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who have attempted to tell his story to date really told the whole truth? Have they delved deep enough to uncover everything there is to know about Idi Amin,

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everything there is to tell about him and what actually happened during his rule and after he was forced to live in exile, first in Libya and then in Saudi Arabia? "No" says

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his son Jaffar Amin and other people! Was Idi Amin "Framed" or "Guilty as Charged"? Was something "insidious" going on during his rule in Uganda as alleged by

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many? What role did racism, colonialism, neocolonialism, classism, religion, tribalism and greed play in "creating" Idi Amin? In this unprecedented series

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devoted to telling Idi Amin's story in its entirety and not just "selected" parts, Margaret Akulia engages his son Jaffar Amin and other people in candid

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"conversation" about his legacy. As the world continues to pronounce "A Guilty Verdict" on Idi Amin after "finding him guilty beyond reasonable doubt," many people are

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adamant in asserting that "others" and not Idi Amin committed the "mass murders" attributed to him in Uganda which begs the question: Was Idi Amin a Hero or a

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Villain? This is a series devoted to uncovering Idi Amin's story in its entirety, layer by layer, telling all the truth and shedding light on the untruths! Compiled and

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***co-written by Jaffar Amin
and Margaret Akulia.***

***Biography of King James
IV of Scotland,
grandfather of Mary
Queen of Scots and
husband of Margaret***

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Tudor.

Nicolas Roeg is one of the most distinctive and influential film-makers of his generation. The generation of film-makers who define contemporary

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movie-making - Danny Boyle, Kevin Macdonald (The Last King of Scotland), Christopher Nolan (The Dark Knight), James Marsh (Man on Wire), and Guillermo Del

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Toro (Pan's Labyrinth), all acknowledge their debt to the work of Nicolas Roeg. Roeg began as a cameraman, working for such masters as Francois Truffaut and

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David Lean. His explosive debut as a director with Performance, established an approach to filmmaking that was unconventional and ever-changing, creating works

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such as Don't Look Now, The Man Who Fell to Earth, Bad Timing, Insignificance, and, more recently, Puffball. Having now reached eighty years of age, Roeg has decided

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to pass on to the next generations, the wealth of wisdom and experience he has garnered over fifty years of film-making. King Harold Godwineson (c.1022-66) is one of

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history's shadowy figures, known mainly for his defeat and death at the Battle of Hastings. His true status and achievements have been overshadowed by the

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events of October 1066 and by the bias imposed by the Norman victory. In truth, he deserves to be recalled as one of England's greatest rulers. Harold: The Last Anglo-

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Saxon King sets out to correct this distorted image by presenting Harold's life in its proper context, offering the first full-length critical study of his career in the years

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leading up to 1066. Ian Walker's carefully researched critique allows the reader to realistically assess the lives of both Harold and his rival William,

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***significantly enhancing
our knowledge of both.***

***Gruffudd ap Llywelyn, c.
1013-1063***

***The Life of King James IV
of Scotland***

The Rise of James of

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Scotland

***Scotland and the Struggle
for the Throne of England
Ladysmith***

***The Last King of Wales
Book of Bruce; ancestors
and descendants of King
Robert of Scotland. Being***

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an historical and genealogical survey of the kingly and noble Scottish house of Bruce and a full account of its principal collateral families. With special reference to the

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Bruces of Clackmannan, Cultmalindie, Caithness, and the Shetland Islands, and their American descendants

*For many Americans the mention of
Africa immediately conjures up*

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images of safaris, ferocious animals, strangely dressed "tribesmen," and impenetrable jungles. Although the occasional newspaper headline mentions authoritarian rule, corruption, genocide, devastating illnesses, or civil war in Africa, the collective American consciousness

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still carries strong mental images of Africa that are reflected in advertising, movies, amusement parks, cartoons, and many other corners of society. Few think to question these perceptions or how they came to be so deeply lodged in American minds. Mistaking Africa

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looks at the historical evolution of this mind-set and examines the role that popular media plays in its creation. The authors address the most prevalent myths and preconceptions and demonstrate how these prevent a true understanding of the enormously diverse peoples

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and cultures of Africa. Updated throughout, the fourth edition covers the entire continent (North and sub-Saharan Africa) and provides new analysis of topics such as social media and the Internet, the Ebola crisis, celebrity aid, and the Arab Spring. Mistaking Africa is an

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important book for African studies courses and for anyone interested in unravelling American misperceptions about the continent.

This book argues that while Anglo-Saxon culture has given rise to virtually no myths at all, myth has played a central role in the historical

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development of Scottish identity. Hugh Trevor-Roper explores three myths across 400 years of Scottish history: the political myth of the "ancient constitution" of Scotland; the literary myth, including Walter Scott as well as Ossian and ancient poetry; and the sartorial myth of

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tartan and the kilt, invented--ironically, by Englishmen--in quite modern times. Trevor-Roper reveals myth as an often deliberate cultural construction used to enshrine a people's identity. While his treatment of Scottish myth is highly critical, indeed debunking,

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he shows how the ritualization and domestication of Scotland's myths as local color diverted the Scottish intelligentsia from the path that led German intellectuals to a dangerous myth of racial supremacy. This compelling manuscript was left unpublished on Trevor-Roper's death

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in 2003 and is now made available for the first time. Written with characteristic elegance, lucidity, and wit, and containing defiant and challenging opinions, it will absorb and provoke Scottish readers while intriguing many others. "I believe that the whole history of Scotland

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has been coloured by myth; and that myth, in Scotland, is never driven out by reality, or by reason, but lingers on until another myth has been discovered, or elaborated, to replace it."-Hugh Trevor-Roper

*Hollywood's Africa after 1994
investigates Hollywood's colonial*

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film legacy in the postapartheid era, and contemplates what has changed in the West's representations of Africa. How do we read twenty-first-century projections of human rights issues—child soldiers, genocide, the exploitation of the poor by multinational corporations,

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dictatorial rule, truth and reconciliation—within the contexts of celebrity humanitarianism, “new” military humanitarianism, and Western support for regime change in Africa and beyond? A number of films after 1994, such as Black Hawk Down, Hotel Rwanda, Blood

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Diamond, The Last King of Scotland, The Constant Gardener, Shake Hands with the Devil, Tears of the Sun, and District 9, construct explicit and implicit arguments about the effects of Western intervention in Africa. Do the emphases on human rights in the films offer a poignant

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expression of our shared humanity? Do they echo the colonial tropes of former “civilizing missions?” Or do human rights violations operate as yet another mine of sensational images for Hollywood’s spectacular storytelling? The volume provides analyses by academics and activists

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in the fields of African studies, English, film and media studies, international relations, and sociology across continents. This thoughtful and highly engaging book is a valuable resource for those who seek new and varied approaches to films about Africa. Contributors Harry

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Oscherwitz

'A gripping tale of tropical

corruption' Spectator 'A genuine

imaginative achievement' Daily

Telegraph 'As convincing and

terrifying a portrait of a capricious

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tyrant as I have ever read' Evening Standard In an incredible twist of fate, a Scottish doctor on a Ugandan medical mission becomes irreversibly entangled with one of the world's most barbaric figures: Idi Amin. Impressed by Dr. Garrigan's brazen attitude in a moment of crisis, the

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newly self-appointed Ugandan President Amin hand picks him as his personal physician and closest confidante. Though Garrigan is at first flattered and fascinated by his new position, he soon awakens to Amin's savagery - and his own complicity in it. Horror and betrayal

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*ensue as Garrigan tries to right his wrongs and escape Uganda alive.
Last King of Scotland*

*The Teeth May Smile but the Heart Does Not Forget
The Life of James VI and I, the First Monarch of a United Great Britain*

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A State of Blood

James I

James VII and II is one of the least studied monarchs of Scotland, and has previously mostly been studied from an English perspective or as the muddled victim of the revolution of 1688/9 which delivered for Britain

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much-vaunted political emancipation. This book provides the first complete portrait of James as a Stewart prince of Scotland, as duke of Albany and King of Scots. It re-evaluates the traditional views of James as a Catholic extremist and absolutist who failed through incompetence, and

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challenges preconceptions based on strong views of his failings, both in popular belief and serious history. Investigating the personality and motives of the man, this biography assesses James as commander, as Christian and as king, but also as family man and Restoration libertine -

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a prince of his time. Painting a picture of James from cradle to grave, from childhood to resigned exile, it brings him to life within his Scottish context and as a member of the royal line of Scotland. The journey from dashing young cavalry commander to pious prince in exile appears oddly

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incongruous given the political and personal trials that lay between. That journey was much more of Scotland than previous studies have suggested - indeed, James was in many ways the last King of Scots.

The Last King of Scotland
Vintage
Chronicles Idi Amin's rise and fall.

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Amin's despotic reign of terror is viewed through the eyes of Nicholas Garrigan, a Scottish doctor who arrives in Uganda in the early 1970s to serve as Amin's personal physician. His perspective as an outsider causes him to be initially impressed by Amin's calculated rise

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to power and he grows increasingly monstrous. A pointed examination of how independent Uganda (a British colony until 1962) became a breeding ground for Amin's genocidal tyranny. Amin is both seductive and horribly destructive. Garrigan grows increasingly prone to exploitation.

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From the New York Times bestselling author of Churchill and Napoleon The last king of America, George III, has been ridiculed as a complete disaster who frittered away the colonies and went mad in his old age. The truth is much more nuanced and fascinating--and will completely

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change the way readers and historians view his reign and legacy. Most Americans dismiss George III as a buffoon--a heartless and terrible monarch with few, if any, redeeming qualities. The best-known modern interpretation of him is Jonathan Groff's preening, spitting, and

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pompous take in Hamilton, Lin-Manuel Miranda's Broadway masterpiece. But this deeply unflattering characterization is rooted in the prejudiced and brilliantly persuasive opinions of eighteenth-century revolutionaries like Thomas Paine and Thomas Jefferson, who

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needed to make the king appear evil in order to achieve their own political aims. After combing through hundreds of thousands of pages of never-before-published correspondence, award-winning historian Andrew Roberts has uncovered the truth: George III was in

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fact a wise, humane, and even enlightened monarch who was beset by talented enemies, debilitating mental illness, incompetent ministers, and disastrous luck. In *The Last King of America*, Roberts paints a deft and nuanced portrait of the much-maligned monarch and outlines

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his accomplishments, which have been almost universally forgotten. Two hundred and forty-five years after the end of George III's American rule, it is time for Americans to look back on their last king with greater understanding: to see him as he was and to come to terms with the last

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time they were ruled by a monarch.

Freight Dogs

James VII

The King with the Iron Belt

The Girl Who Saved the King of
Sweden

After Elizabeth

Murder and Memory in Uganda

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In *Imaging Reality: The Faber Book of Documentary*, Oscar-winning documentary-maker Kevin Macdonald (*One Day in September*, *Touching the Void*) and leading broadcaster/historian Mark

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Cousins (The Story of Film) offer an expanded, revised edition of their 'definitive, inspirational' (Independent) compendium on the roots and history of the documentary film. Imagining Reality takes

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the reader on a tour of the evolution of documentary film as an increasingly vibrant, polemical, experimental and entertaining form. It gathers a wide-ranging collection of writings by and about such

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groundbreaking documentary-makers as Vertov, Flaherty, Marcel Ophuls, Chris Marker, Kieslowski, Claude Lanzmann, and Nick Broomfield. The story is carried up to date by attention to the success

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documentaries have had among mainstream movie audiences in recent years, including Michael Moore's Bowling For Columbine and Fahrenheit 9/11, The Buena Vista Social Club, Spellbound,

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Capturing The Friedmans, tre Et Avoir, and The Fog Of War. Nicholas Garrigan has fled his native Scotland, and his parents' expectations, to take a position as a doctor in a remote rural outpost of Central

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Africa. Shortly after his arrival in Uganda, he is called to the scene of a bizarre car accident: Idi Amin, manically driving his red Maserati down the dirt tracks of Garrigan's small village, has run over a cow.

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Garrigan binds Amin's sprained wrist and puts the incident behind him, until a letter arrives from the Minister of Health informing him that Amin--in his obsession with all things Scottish--has appointed

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Garrigan his personal physician. Garrigan is instructed to settle into State House, on the grounds of Amin's residence, immediately. Later, Garrigan will reflect that had he known what awaited

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him, had he foreseen the terrifying concatenation of events this decision would set in motion, he would have boarded the first plane back to Scotland. He will wonder why it never occurred to him to

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simply say no. But--flattered, disarmed, and intrigued, if uneasily, by the prospect of entering Amin's inner circle--he steps into the role of caring for the man who will turn out to be one of the most brutal

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dictators of all time. So begins Nick Garrigan's journey into a Con-radian heart of darkness, as his own moral center battles weakly against, and then succumbs to, the dark and irresistible seductions of Idi

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Amin Dada, whose cruelty and cunning are masked by brilliant rhetoric, hilarious wit, and electrifying personal magnetism. When at last Nick awakens to the horrors of Amin's regime, he must

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awaken also to his own complicity in it--he cared for Amin, as a doctor and as a friend--and to the knowledge that he is both a traitor to his own country and a prisoner in his new one. By turns comic

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and chilling, Giles Foden's The Last King of Scotland is a masterful debut from a remarkable talent--a riveting history of "blood, misery and foolishness" that lingers in the mind long after the last page is

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reaching—even global—consequences, written with the same light-hearted satirical voice as his bestselling debut novel, *The 100-Year-Old Man Who Climbed Out the Window and Disappeared*. On

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June 14th, 2007, the King and Prime Minister of Sweden went missing from a gala banquet at the Royal Castle. Later it was said that both had fallen ill: the truth is different. The real story starts much earlier, in 1961,

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with the birth of Nombeko Mayeki in a shack in Soweto. Nombeko was fated to grow up fast and die early in her poverty-stricken township. But Nombeko takes a different path. She finds work as a

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housecleaner and eventually makes her way up to the position of chief advisor, at the helm of one of the world's most secret projects. Here is where the story merges with, then diverges from reality. South

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Africa developed six nuclear missiles in the 1980s, then voluntarily dismantled them in 1994. This is a story about the seventh missile . . . the one that was never supposed to have existed. Nombeko Mayeki

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knows too much about it, and now she's on the run from both the South African justice and the most terrifying secret service in the world. She ends up in Sweden, which has transformed into a nuclear

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nation, and the fate of the world now lies in Nombeko's hands.

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countries recovering from tyranny and war are facing an impossible dilemma: to overlook past atrocities for the sake of peace or to seek catharsis through tribunals and truth commissions.

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Uganda chose the path of forgetting: after Idi Amin's reign was overthrown, the new government opted for amnesty for his henchmen rather than prolonged conflict. Ugandans tried to

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bury their history, but reminders of the truth were never far from view. A stray clue to the 1972 disappearance of Eliphaz Laki led his son to a shallow grave—and then to three

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executioners, among them Amin's chief of staff. Laki's discovery resulted in a trial that gave voice to a nation's past: as lawyers argued, tribes clashed, and Laki pressed for justice, the trial

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offered Ugandans a promise of the reckoning they had been so long denied. For four years, Andrew Rice followed the trail, crossing Uganda to investigate Amin's legacy and the limits

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